Permanent Review Committe on the

STATUS OF WOMEN

Faculty of Fine Arts

issue 7 *March 1993*

CONCORDIA UNIVERSITY

Gwendolyn in performance

The Permanent Review Committee on the Status of Women, Faculty of Fine Arts Newsletter Concordia University

Issue 7
March, 1993

Contributors:
Basia Gilas
Amy Katz
Annie Martin
Barbara McGill-Balfour
Petra Mueller
Sharon Raynard
Charlotte Ross
Francine Ross
Maria Torres
Jennifer Walton

Cover Art:
still from performance "Merchants of Love"

Production:
Basia Gilas
Petra Mueller
Sharon Raynard
Francine Ross

Circulation:800

Submissions may be forwarded to the Dean's office VA Building

*

Special Thanks to Peter Whaite

The articles in this newsletter don't necessarily represent the views and opinions of the Review Committee.

THE PERMANENT REVIEW COMMITTEE ON THE STATUS OF WOMEN, FACULTY OF FINE ARTS

is looking for new members

This means you —-
staff, part-time and full-time faculty, undergraduate and graduate students.

Concordia's Faculty of Fine Arts is the home of the university's first faculty based non- hierarchical Permanent Review Committee on the Status of Women, founded as a standing committee of Faculty Council in 1983.

We are a diverse group of undergraduate and graduate students, part-time and full-time faculty, and staff.
We meet every Thursday from noon to 1:30 p.m. at VA 243.

The main goal of this committee is to promote gender equity. Which means providing an active forum for hot topics close to our gendered hearts; fostering a gender-balanced curriculum in our faculty; ensuring that achievements in the fine arts are reflected in course content; and that affirmative action be in effect in hiring faculty and staff until women's concerns constitute an influence in proportion to the enrollment of women in our faculty.

We have published *Critical Paths*, an anthology of writing and artwork by faculty, staff and students; *The Girl's/Les Filles Handbook*, a booklet for students, staff and faculty addressing feminism and sexism within the institution; and a biannual *Newsletter.*

We have sponsored panel discussions such as *Beauty and the Beast: Art and Politics*, *Theory Invasion* and *Contesting the Spheres: Photography, Representation and Gender.*

We sponsor speakers, **support** exhibitions and **research** projects such as the problems surrounding daycare.

We are:
We are **representing women's concerns on the curriculum committee.**
We are **in liaison with the Women's Center and the How Do I Look Club, Communication Dept.**
We are **currently writing a history of our committee.**
We are **in the process of organizing another critical publication.**
We are **publishing a biannual Newsletter.**

We need your input and participation!

We have a lot of things coming up but we are always open to new ideas.
We need your input and participation!

Hilarious and truly nasty satire

Gwendolyn
performance artist

Lecture
10 Mars 1993
18 H
107 &108
Bourget Building
1230 de la Montagne

Performance
11 Mars 1993
19:30 H
D.B. Clark Theatre
Hall Building
1400 de Maisonneuve O.

GWENDOLYN'S FIFTY MINUTE HOUR IS A MULTI-MEDIA PRESENTATION ABOUT HER EXPERIENCE AS A SEX TRADE WORKER LOOKING FOR LOVE IN ALL THE WRONG PLACES. IT IS FOR ANYONE WHO HAS EVER HAD THEIR HEART BROKEN BY A COUNSELLOR, THERAPIST OR OTHER AGENT OF SOCIAL CONTROL

Merchants of Love, presented by The Permanent Review Committee on the Status of Women, Faculty of Fine Arts, will be coming on March llth, l993 at 19:30 H in the D.B. Clark Theatre, Hall Building, 1400 de Maisonneuve O. Gwendolyn will also lecture on the 10th of March, 1993 at 18 H in the Bourget Building, 1230 de la Montagne in Rooms 107 and 108.

Merchants of Love, Gwendolyn's "fifty minute hour", is a multi-media presentation about her experience as a sex trade worker "looking for love in all the wrong places, i.e., in therapy." A series of vignettes getting to the heart of what's the matter with therapy—privilege and prejudice. (Fist-full-of-dollars; get out your empathy.) It includes two short films as well as slides and stand-up comedy.

Merchants of Love was originally created to open SAW Gallery's in September l987 and later performed at the "Edge 90" Festival in England.

She also produced Prowling by Night , 1990, as part of the Five Feminist Minutes project of the National Film Board's Studio D.

Reviews:

I LEASE WOMBS, I DON'T SELL BABIES
An Inquiry into Surrogate Motherhood

by Francine Ross

Katherine Tweedie's and Gwenne Bassen's co-production, "I lease wombs, I don't sell babies" is an investigation into the major concerns surrounding the issues of surrogate motherhood. The framework that director Brian Dooley chooses to explore these issues is in the court-room itself. Perhaps Dooley wishes to demonstrate the shortcomings one would confront when the inevitably emotional and ethical conflicts arise. Perhaps it is for this reason that the video lacks integrity in its portrayal of real life's complexity when dealing with the legal process.

The characters seem overly suggested in their roles. The surrogate mother, Carol Jones (Stephanie Morgenstern) is depicted as a warm hearted, dim witted victim. The crown-examiner (Lynne Adams) is seen as a conniving, domineering woman who employs psychological games on her subjects in order to win her case. The president of the surrogate clinic,(Terry Haig) who also represents the couple's position in legal matters, pantomimes like an abrasive car sales man.

The video does touch upon some important issues, such as Carol's lack of rights and the fact that typically, she is seen only as a receptacle for carrying babies. The video suggests that a surrogate mother should have parental rights because she carries the baby. However, it fails to note that she should also have rights because it is her ovum. She is still seen as a receptacle carrying something that the father produced with his sperm. The questions that plead to be asked afterwards surround the encompassing issue of child/property.

The video remarks upon the inequitable power balance between the father, wife and mother. But somehow, along the way, we get a strange feeling that this is about a love triangle and not about surrogate motherhood. The close up shots of both women pit against each other renders them subordinate rivals.

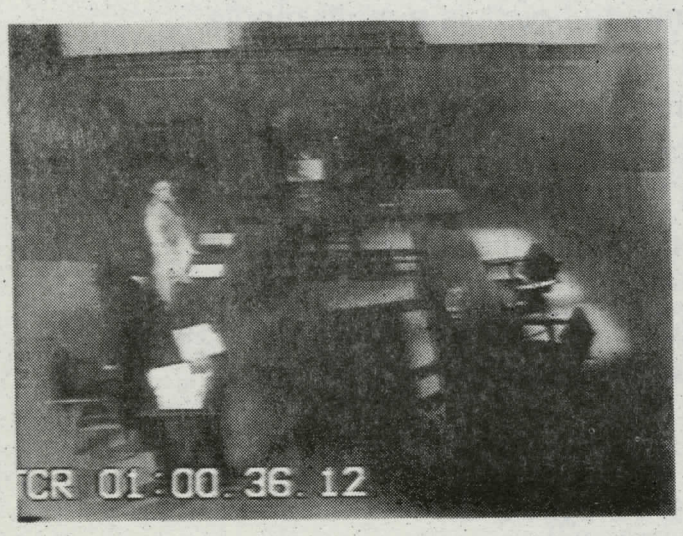
The right to abort a fetus by the consent of the father is questioned. Like the purchasing of a car, if dissatisfied, he can return the goods and demand a refund. The lack of interest in adopting a child by wealthy infertile white couples is also examined.

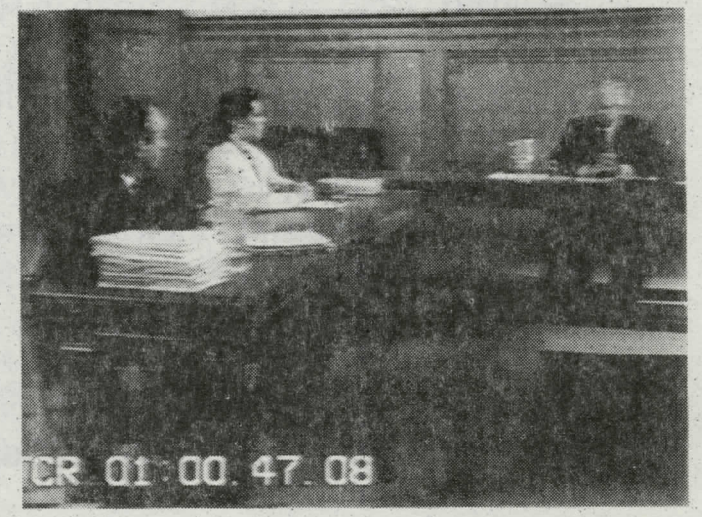
My final criticism of this video is that although it is an attempt to show us the plight of the surrogate mother, I find it victimizes her for its own propaganda. I feel the film makes her guilty.

In the final scene the judge tides up everything with a short monologue about the issues of surrogate motherhood. He raises the concern about the children that are born from such a contract. How will these children define themselves having been born from a business transaction? As he is talking, we catch a close up glimpse of Carol, who is hiding behind a wall, listening to him, her eyes brimming. Although these questions are most important, the judge never once addresses the questions central to the surragacy issue.

Obviously, a film cannot ask or reply to all questions concerning an issue as complex and sensitive as this. What it can do, is supply enough information that can enable us to pursue an investigation into surrogate motherhood. And to a certain extent the video does succeed. As a tool for instigating class discussions, this video might just do the job.

"I lease wombs, I don't sell babies" will be showing in the new Library on March 18, together with Martha Rosler's "Born to be Sold".





"Forbidden Love"
by Annie Martin

Cinéma de Paris
Friday, March 26th at 7:15 p.m.
Tuesday, March 30th at 3:00 p.m.
Friday, April 2nd at 7:15 p.m.

"Forbidden Love" is a rare film which deals with difficult-to-represent histories of lesbian women in Canada, in particular, a generation who came to sexual maturity during the 1950's. Directed by Arelyn Wiseman and Lynn Fernie, and produced by the N.F.B., it premiered to enthusiastic audiences at the Gay and Lesbian Film Festival in Montréal last fall. (It's currently running at the Cinéma de Paris).

In "Forbidden Love", documentary sequences consisting of interviews illustrated with charming archival material are spliced with dramatic interludes styled after a lesbian pulp novel.

The film is clearly crafted and visually palatable, which makes me hope and suspect that it is destined for a broad public distribution. The mainstream? The detailed anecdotes and stylized dramatic seduction are just hot enough to suggest real passion and real sex, but are still within the realm of "decency". But who am I kidding? -if the bare breasts don't stop school boards, the queerness certainly will-lesbians are still deemed to be dangerous to young minds (I hope I'm wrong).

"Forbidden Love" did me a service-it offered a fragment of history-albeit perhaps distorted by cinematic demands-which was almost entirely unknown to me before. Lesbians in the 50's? In Canada? This is somehow, important information.

I hesitate to invoke a 'lesbian continuum" since I think on some level, the pleasure that I experienced viewing "Forbidden Love" had to do simply with an unflinching avowal of sexuality - stories of strength, autonomy, aging, dignity and , of course, sex - coming from generation of women whose lives are under-represented and misunderstood.

Although I may say that a queer identity is largely a matter of invention, I was thrilled to encounter some historical precedents. I just wish I'd seen it when I was "young and impressionable", and needed it so badly.

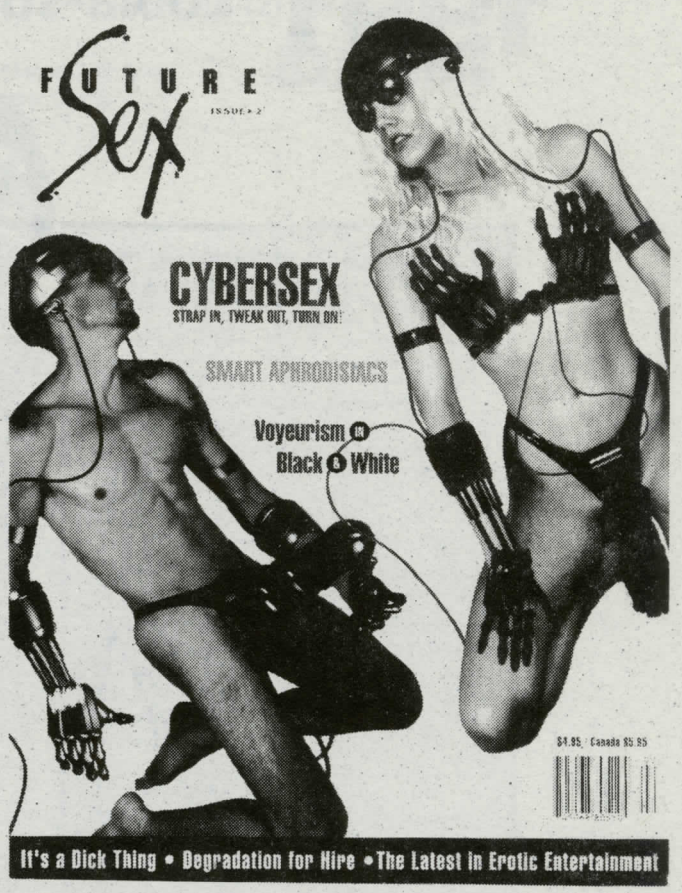
For the sake of visibility, this film is a "must-see'!

distinguished linguistics professor, intellectual and activist. Considered by many as the most important intellectual alive, the film celebrates Chomsky as a man of ideas and action.

7:15 **FORBIDDEN LOVE**
Aerlyn Weissman, Lynne Fernie (1992 Canada - 85m) A revealing, unabashed look at the lives of lesbians during the fifties and sixties, intercut with a fictional love story inspired by the popular lesbian pulp novels of the time. The film also includes samples of the hundreds of lurid and ludicrous book covers that graced these novels, which the film presents as key to the development of lesbian consciousness in the fifties.

9:30 **GAS FOOD LODGING**
Allison Anders (1992 USA - 102m) Brooke Adams, Ione Skye, Fairuza Balk. A single

Future Sex
by Sharon Raynard



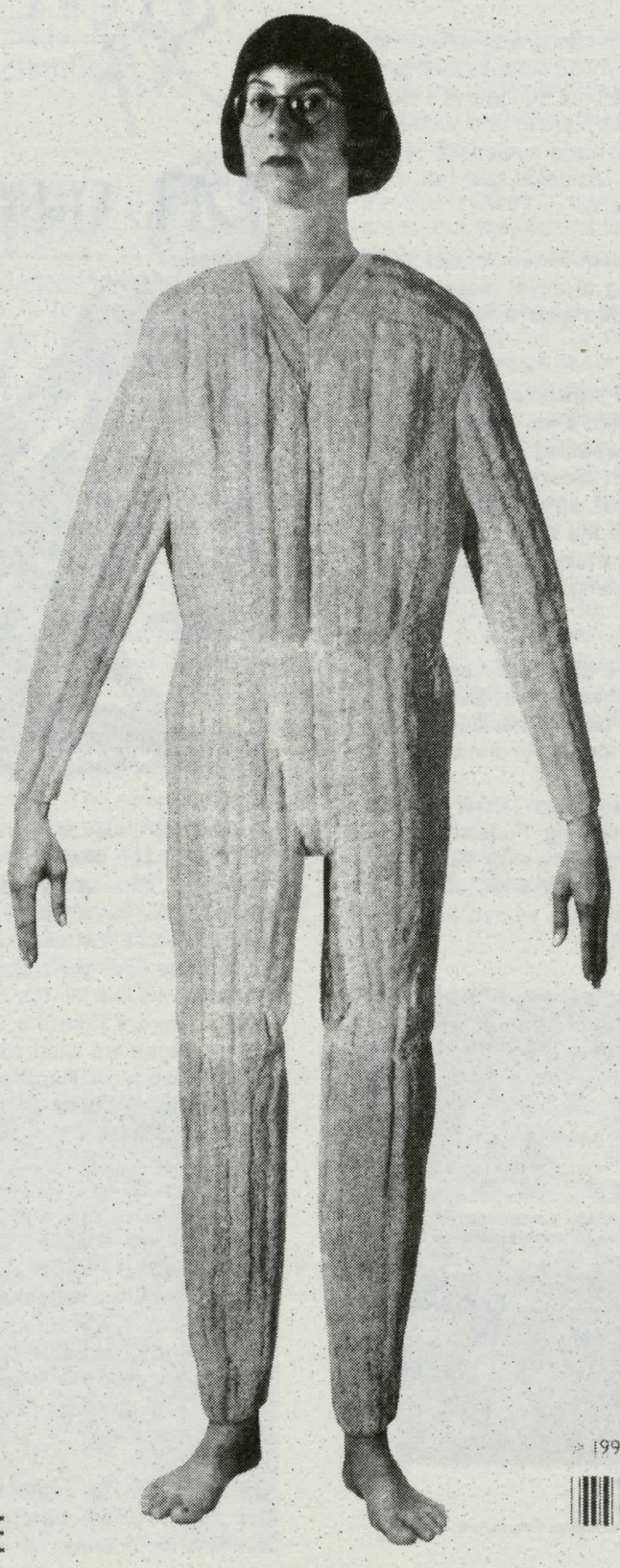
"Future Sex" is a magazine found at the newsstands wrapped in see through plastic. The cover is of a woman and a man layed out separately with some gizmos attached to their bodies-could be an ad for a new-new line of bathing suits or low-class sci-fi. Let us take a scan through the pages. O'kay - I'll buy one and take a closer look. Is it seven bucks wasted? Mmm...looks like it? The cyberfuture looks pretty dim and not much different from the almost 'virtual reality' present. The centre pages are lined with pussy shots - not much different from Playboy or Penthouse. Pussy here - Pussy there - everywhere a pussy actually all the way through. Discard - waste of $ 7.00. So much for the future being any different from the past.

It looks like it buys into the sexual stereotypes but at the same time there are articles that have potential. But isn't there the old joke about Playboy —- that it's the articles that make it worthwhile! Still what gave it a touch of credibility for me is the ad for "Good Vibrations". "Good Vibrations" is a woman owned and operated sex toy store in San Francisco. Annie Sprinkle's videos are advertised in the back; and the article on anal sex by the editor, Lisa Palac called "Getting behind the Future" is interesting.

So I guess I'm not completely sold on "Future Sex" but I would buy another issue in another couple of months to see how the media is representing our sexual future.

1991 Loofa-suit / Combinaison-luffa

small (10-12) / petite (38-40)



PATTERN / PATRON

EASY TO SEW
FACILE À COUDRE

© 1991 Barbara McGill Balfour

108724

1991 Loofa-suit / Combinaison-luffa

small (10-12) / petite (38-40)

price code **L** code pour prix

© 1991 Barbara McGill Balfour, Montréal, Québec
Printed in Canada / Imprimé au Canada

108724

LOOFA-SUIT: Misses' semi-fitted jumpsuit with deep V-neck and armholes, waistline seam, front pleats and back darts.

SUGGESTED FABRIC: Lightweight fabric such as dried *luffa ægyptiaca*. The fibrous substance of the loofa squash is generally used as a sponge or flesh-brush. Additional fabric may be needed to match stripes.
Note: Not suitable for obvious diagonals. (*with nap, **w/o nap)

NOTIONS: Thread, 18" zipper (optional).

BODY MEASUREMENTS	**Size 10-12** (ins.)
Bust	32½-34
Waist	25-26½
Hip (9" below waist)	34½
Back (neck to waist)	16-16¼

JUMPSUIT
18", 22" and 27" lengths of loofa, cut length-wise and cored: approximately 21-27 pieces (*/**)

FINISHED GARMENT MEASUREMENTS	(Ins.)
Back length from base of neck:	55½
Width at lower edge:	13

COMBINAISON-LUFFA – Combinaison semi-ajustée pour jeune femme avec grand décolleté en «V» et emmanchures profondes; couture à la taille, plis devant, pinces au dos.

TISSU CONSEILLÉ – Tissu léger tel que le *luffa ægyptiaca*, courge dont la pulpe sillonnée de fibres coriaces donne, séchée, l'éponge végétale. Le luffa s'utilise aussi comme brosse pour les soins de la peau. Prévoyez davantage de tissu pour raccorder les rayures.
N.B. Les tissus à diagonales apparentes ne conviennent pas. (*avec sens, **sans sens)

MERCERIE – Fil, fermeture éclair 45 cm (facultatif).

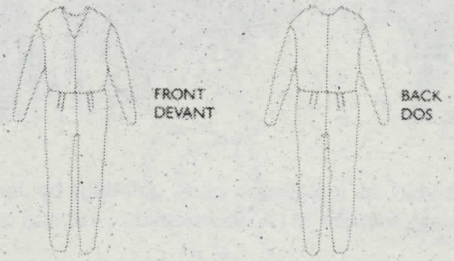
MESURES NORMALISÉES	**Taille 38-40** (cm)
Tour de poitrine	83-87
Tour de taille	64-67
Tour de hanches	88-92
Dos (nuque à taille)	40,5-41,5

COMBINAISON
Morceaux de luffa, en longueurs de 46 cm, 56 cm et 68,5 cm; coupez sur le sens de la longueur et enlevez le cœur: 21 à 27 morceaux. (*/**)

MESURES DU VÊTEMENT FINI	(cm)
Longueur nuque à ourlet	140,5
Largeur à l'ourlet	33

1991

pattern pieces **5** pièces de patron



Loofa-suit / Combinaison-luffa

EASY TO SEW / FACILE À COUDRE

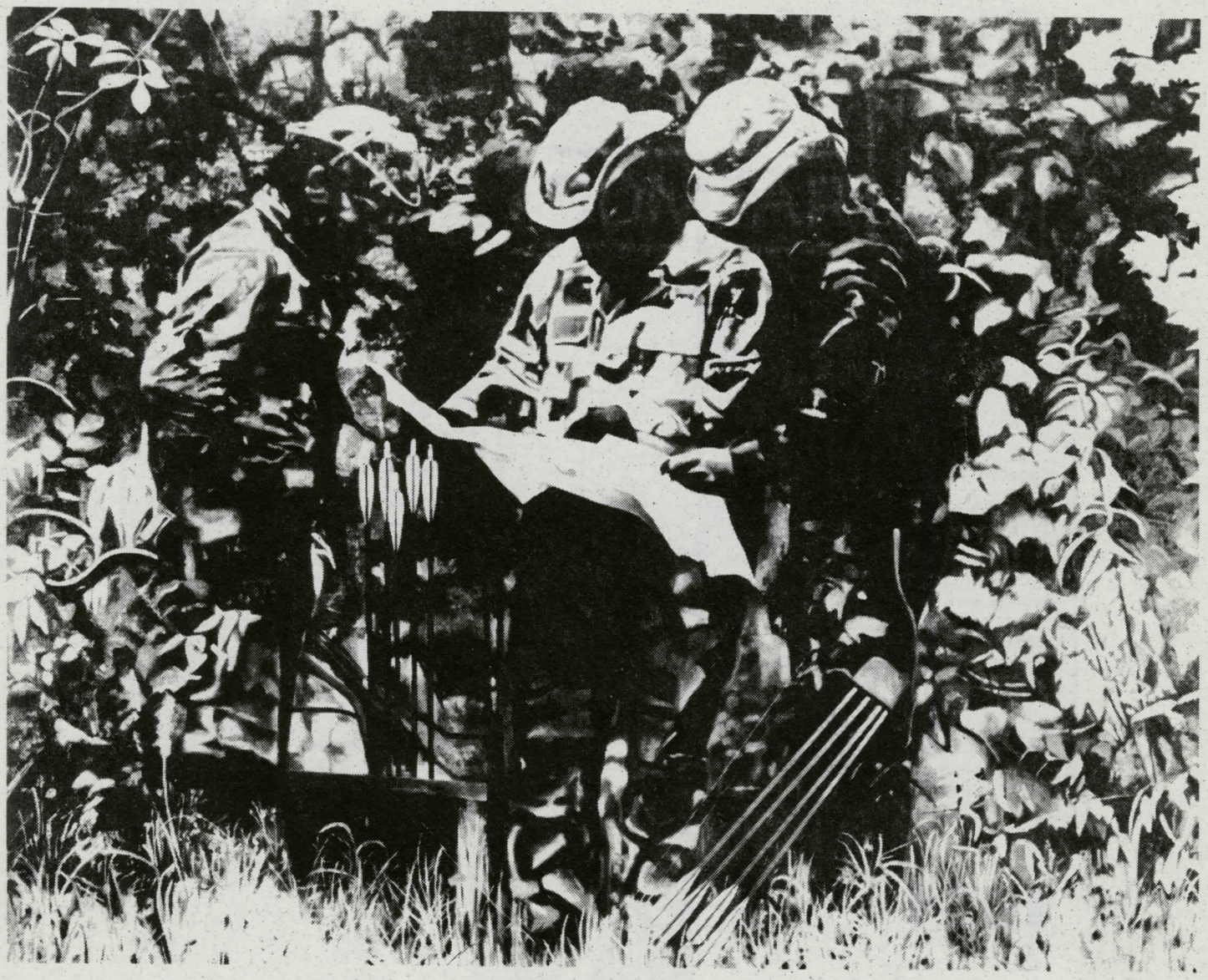
Design / Graphisme: Barbara McGill Balfour, with / avec Jacqueline Demchuk (pattern / patron) and / et Lorna Mulligan (envelope / enveloppe)
Printing / Gravure (patterns/patrons): Barbara McGill Balfour at / à l'Atelier Graphia, Montréal. Lithographs: an edition of 40 diptychs printed on Kurotani #29. Lithographies: une édition de 40 diptyques imprimés sur papier Kurotani #29.
Paper / Papier (patterns / patrons): Japanese Paper Place, Toronto, Ontario.

Loofa / Luffa: Katouchka, Saint-Basile-le-Grand, Québec. "Lufa is everlasting." / "Lufa est inusable."
Photography / Photographie: Paul Litherland
Translation / Traduction: Susanne de Lotbiniere-Harwood
Printing / Imprimerie (envelopes / enveloppes): ColorAction
Typesetting / Typographie: Zibra

The artist wishes to thank the Canada Council and the ministère des Affaires culturelles du Québec. / L'artiste remercie le Conseil des Arts du Canada et le ministère des Affaires culturelles du Québec.

Registered Model / Marque déposée: This pattern is for the exclusive use of private customers. Any copying of this design for resale of the **Loofa-suit** in any form, with or without the name of the couturière, is strictly forbidden. / Exclusivité réservée à l'usage de la clientèle privée. Toute reproduction de la **Combinaison-luffa** pour vente sous quelque forme que ce soit, avec ou sans le nom de la couturière, est strictement interdite.

Regarder sans voir



'Regarder sans voir', an installation of six paintings by Jennifer Walton, will be exhibited at Galerie Skol, 279 rue Sherbrooke Ouest, espace 311A, Montréal du , 1er mai au 23 mai, 1993, vernissage le 1er mai 1993 a 15 h.

The work is a multi-layered metaphor using the predominantly male activity of hunting to speak to a patriarchal history of painting and of image making in general. Given the ongoing media barrage of images objectifying women through the histories of painting and photography. My strategy as a woman is to paint photo referential images of men. Each painting alludes to 'the look' or 'the gaze'. The fact that images have traditionally been constricted from a male viewpoint to serve a male viewpoint.

In these paintings groups of two or three life sized men converge over maps, playing up the sinister overtones of the male group dynamic. While the map is a powerful tool hearkening back to North Americas (questionable) colonial past, on another level it may simply imply that the men are lost. That they are genuinely looking for something. As the viewer catches and observes them in this state, the (objectifier) momentarily becomes the objectified, the depicted act of looking but not seeing becomes a metaphor for the blindness that keeps the sexes from communicating.

Looking for the Proper Channels

by Amy Katz

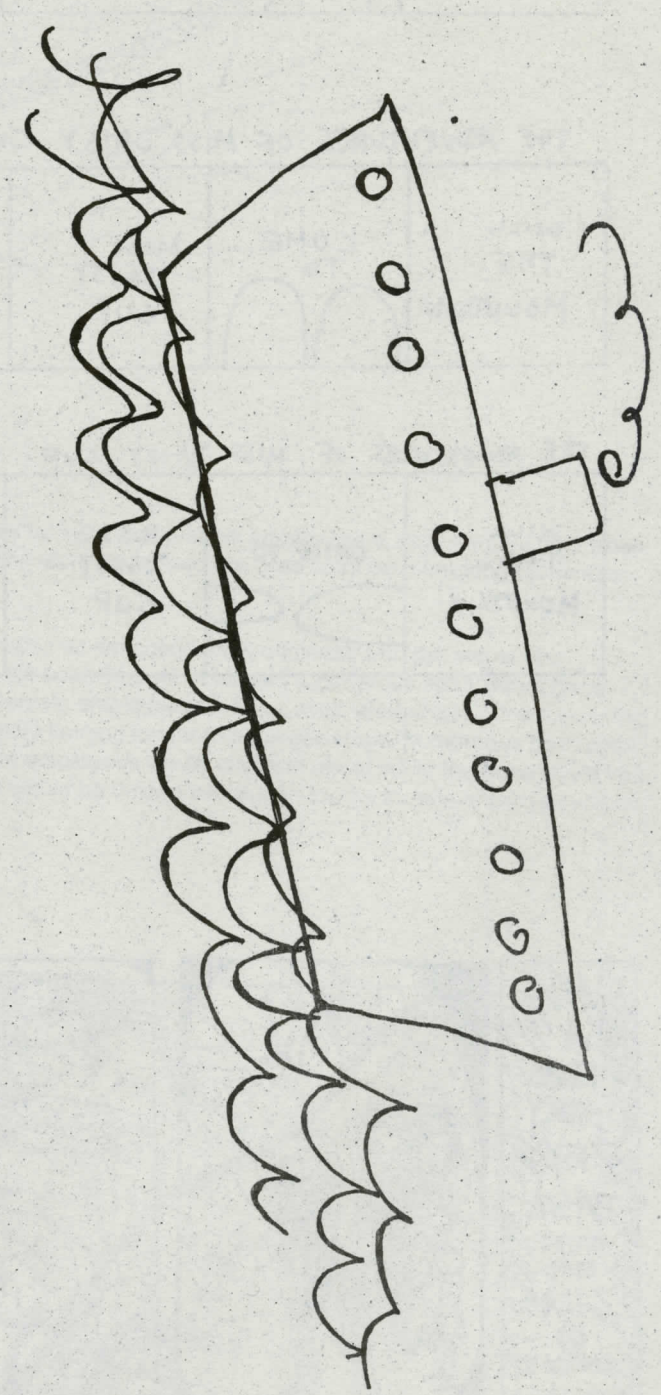
When things go wrong for us, as individuals, we look for the proper channels. When a crime is committed, a threat made, an injustice ignored, we are lead to believe there are avenues to follow. The concept of "right", which we hardly view as an abstraction, will be upheld, we believe. If the people in charge only knew, everything would be okay. For people like us, I mean. It only takes one look at the street under my window to realize that everything is not, and will never be, okay. To assume that a system that has categorically failed so many will address the arbitrary panic of the bourgeois sphere is an absurdity. But still, like fresh milk and efficient service and well-sealed Tylenol it is expected, demanded. And so it was with this standard of competency in mind that my friend and I approached the university to deal with a young man who had made himself known as a particular menace.

But the university did not step in as the big comforting authority figure for which we had hoped. The university did not seem to have the infrastructure in place to deal with this particular problem, probably because this particular problem continues to be framed as an improbable collection of distinct incidents. Couched in the plural, ignored in its violent singularity.

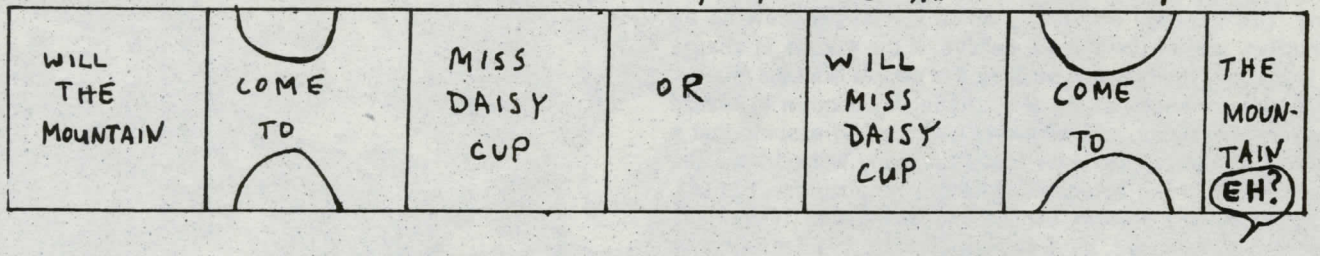
The course of action we were seeking came to us in a variety of incarnations- the frightened voice of a threatened girl on the phone, the patronizing tones of university officials, the incisive precision of the police. All these people related differently to the same set of facts. They wanted, respectively, to alarm us, to appease us and to get us off their backs. When it was our turn to pass the hot potato, we veered alarmingly close to the appeasement approach, awed by the faces looking at us from around the table. We did not want to be responsible for making them afraid.

Fear is a powerful motivator for social change. We feel suddenly threatened and are filled with righteous indignation. Why isn't Someone doing Something about this? My friend and I realized that there is no Someone. That we could fit the bill as well as anybody else. Until the petroleum of terror slowly runs out and things fall back out of perspective.

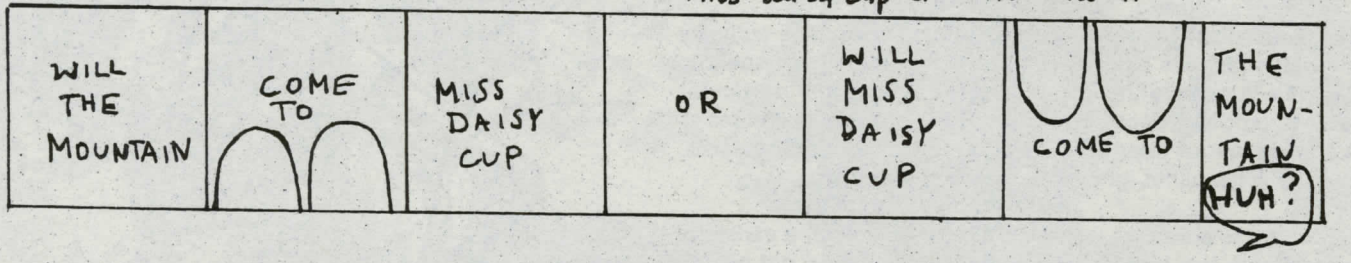
This said, the individuals dealt with my friend and I in the course of our adventures cannot be held personally accountable for our confusion and frustration. They are part of a system that does not acknowledge the real and specific threat to women in our society and as a consequence in our university. The "channels" that we were seeking, should be manifest in a university official employed solely for the purpose of monitoring threats made to students and staff as individuals and as members of different groups within the university. The assumption that we are all adults would lead to the wide-spread dissemination of accurate information so that rumors do not circulate. It would be this individual's responsibility to make sure the interested parties are aware of the unfolding of events. Guerrilla reporting tactics, are analogous to vigilante justice- a last resort in the face of a system that is not responding to the immediate needs of those found in its hands. The appropriate information must be synthesized and transmitted to the appropriate people. The question of "appropriate" is a delicate one, and it is precisely for this reason that it should not be up to people like my friend and I to decide with whom to share specific information. The ideal of "authority" is not that of a paternalistic obfuscation of events, but is embodied by someone capable of giving advice based on comprehensive information and experience. Such a person would have been instrumental in solving our problem and could at least begin to address a threat that eventually extends to us all.



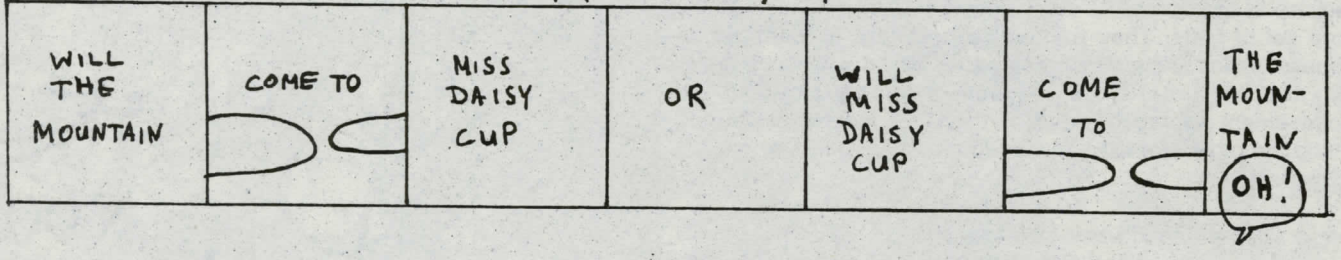
THE ADVENTURES OF MISS DAISY CUP: Miss Daisy Cup MEETS An Immovable Object

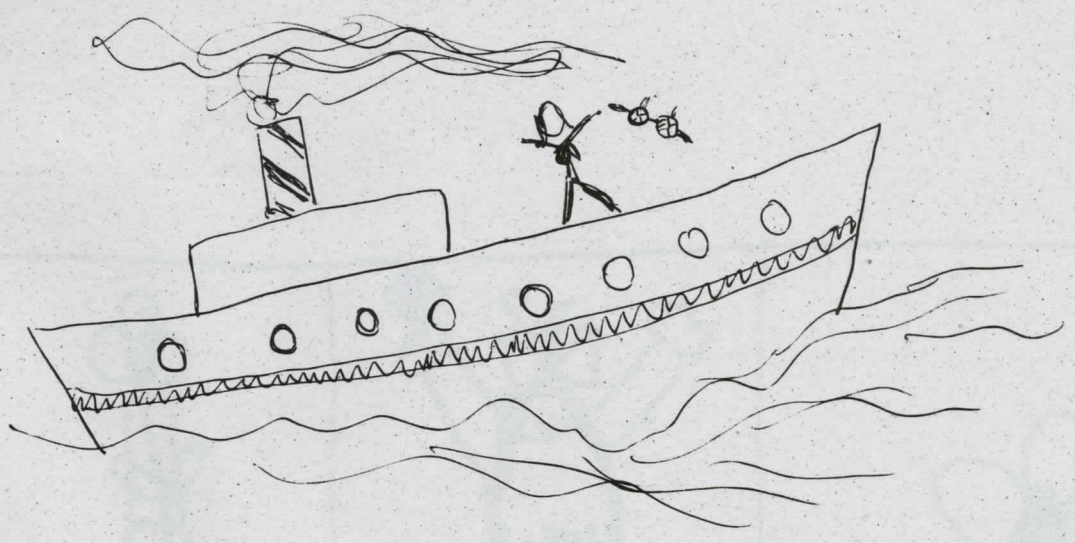


THE ADVENTURES OF MISS DAISY CUP: Miss Daisy Cup GOES To Hawaii



THE ADVENTURES OF MISS DAISY CUP: Miss Daisy Cup SINGS Leonard Cohen



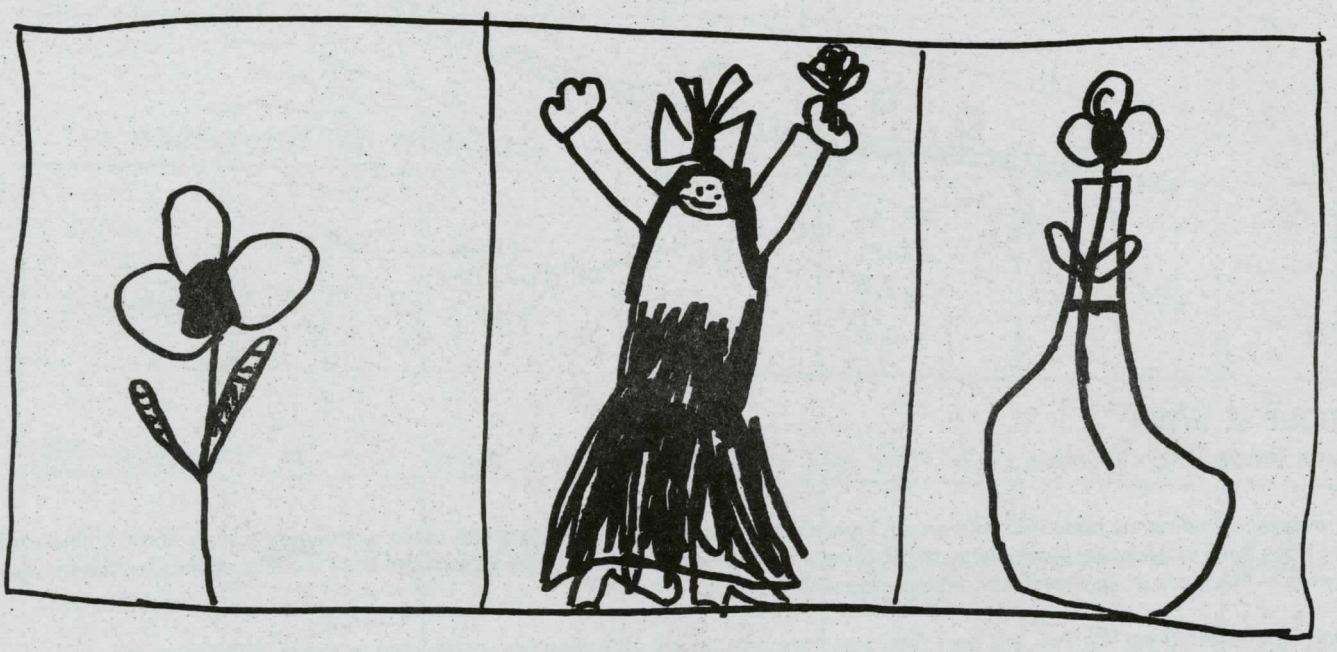


Humour at Work

by Maria Torres

I sat motionless, feeling my body livid with anger. I was listening to a 'Boss' telling a group of his employees a story about a time when his own boss used to give brassieres away to the female employees. As the story developed the boss went on mimicking the female employees in this story while everybody else roared with laughter.

The story goes something like this...his own boss was from a corporate institution who conducted business with the owner of a brassiere manufacturer from whom the boss got brassieres for free. Now the boss thought of himself a generous sport with a great sense of humour. And he decided to distribute the brassieres among the female employees for free....well, almost free. There was one condition. Each woman had to shake the top half of their bodies while slightly leaning forward so the generous, humourous boss could guess their cup sizes. So the female employees would shake and the male employees would clap and cheer while the boss would yell "I see a 36-C winner". In the midst of the laughter and cheers, a brassiere would be thrown into the air for the female employee whose cup size had been guessed!



CHARLOTTE

ROSS